

Longacre's Ledger

The Journal of The Flying Eagle and Indian Cent Collectors' Society

Volume 25.2, Issue #94

www.fly-inclub.org

August 2015



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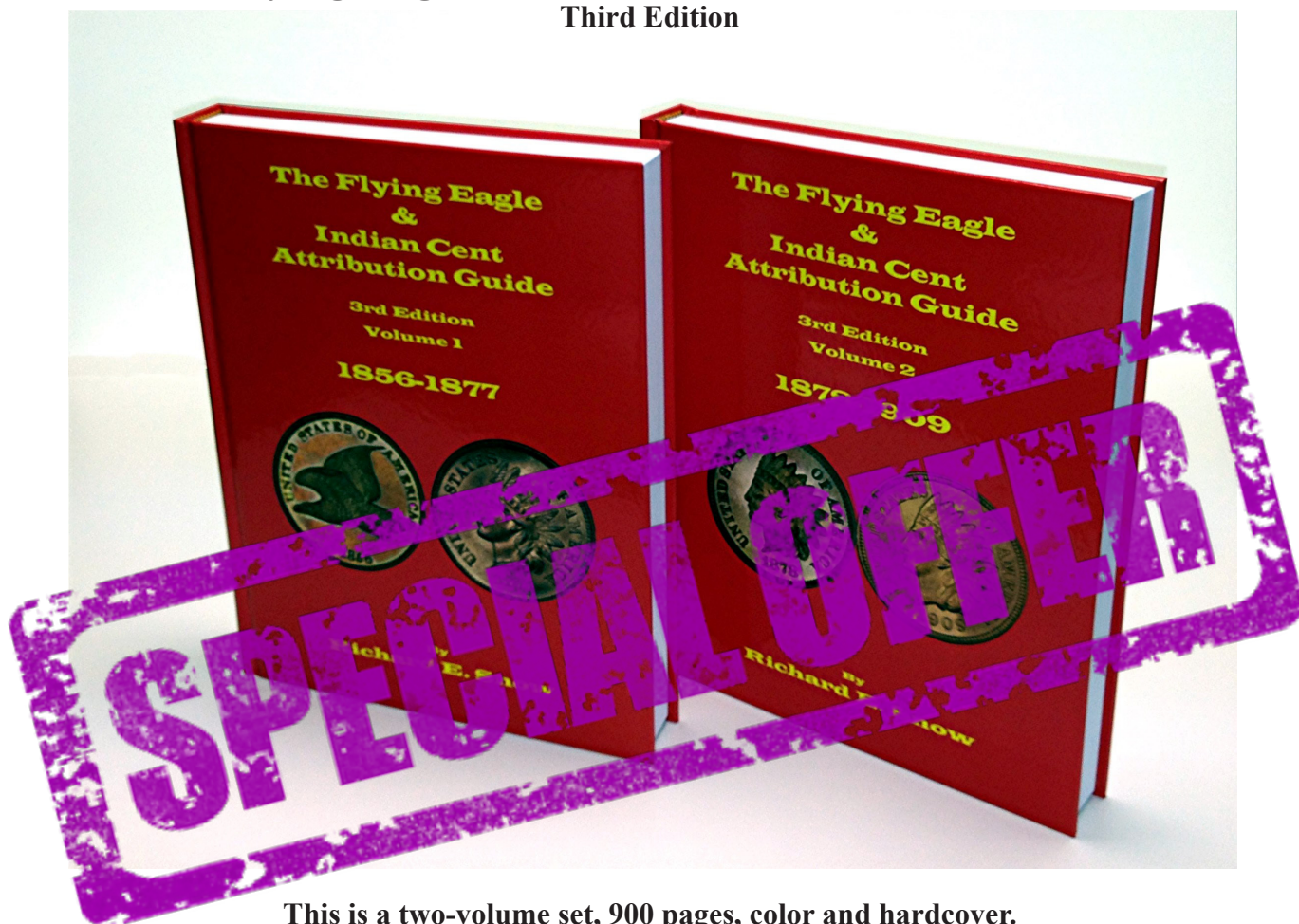
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The Flying Eagle and Indian Cent Collectors' Society

Our mission is to gather and disseminate information related to
James B. Longacre (1794-1869), with emphasis on his work as
Chief Engraver of the Mint (1844 -1869) with a primary focus on his
Flying Eagle and Indian Cent coinage.

Founded 1991

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state representative (there can be more than one per state) please contact the editor.

On the cover...

This is a rare 1864 With L Proof that was recently stolen at the Sum-
mer Baltimore Show. PR65RB PCGS CAC/EEPS #28899497

PCGS CoinFacts

Special thanks to Heritage Auctions for printing this issue of Longacre's Ledger

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Longacre's Ledger

2015 Vol. 25.2 Issue #94

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Submission guidelines

If you have a substantive article you would like to contribute, please follow these guidelines:

- ✓ If you have internet access, you can send text to the editor's e-mail address below. Please send images in separate files.
- ✓ You may also send files and images on a CD-W disk or other storage device to the editor's address below. Storage devices will be returned upon request.
- ✓ Images of material can be made by the editor for use in the Journal. Please include the necessary return postage with the submission.
- ✓ Please feel free to contact the editor if you have any questions.

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Please submit all articles, letters, columns, press releases and advertisements no later than the following dates to assure inclusion:

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#96 2016 Vol. 26.1March 1, 2016.....	CSNS 2016
#97 2016 Vol. 26.2July 1, 2016.....	ANA 2016
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Special thanks to Charmy Harker
for proofreading the articles.

The President's Letter

By Chris Pilliod

This is my 52nd President's letter and I would like to tell you about a good friend here at work named Keith. Although Keith has no numismatic interests and couldn't tell the difference between a shilling and a shinplaster, as a characterization engineer with his technical skills and acumen, he's played a heavy role in advancing the hobby. Together we have tested and unraveled some interesting numismatic puzzles. The key to discovery lies in the word "characterize." Employing patience of judgment while detailing the true character of a piece, and then finally rendering an authoritative attribution is the path to true discovery. We may spend a couple hours simply analyzing a piece before dissecting the data and then attributing.

The analysis portion was the fun part, or as some call it "getting our arms around the data." We would often analyze the findings over lunch at a Thai food cuisine, or even on a ski lift in the Pocono Mountains which is a favorite destination of his. Over the years, we had a lot to talk about. Years ago, leading numismatist and all-around good guy Sheridan Downey sent me a rare 1832 Bust Half Dollar Proof issue that had absolutely no proof-like surfaces. The entire surfaces were matte-like, not at all resembling a proof surface. When Keith directed a low-energy beam of X-Rays at the surface of the coin, a high energy peak showed up that had never been encountered in normal work nor during our Saturday morning numismatic sessions. Each element had its own unique array of wavelength peaks and after scratching our heads and researching just about every known metal from Arsenic to Yttrium, we finally plugged in mercury and bam! Mercury? What's up with mercury? We'd analyzed a lot of coins but had never seen mercury in a coin before. I was a bit nervous even calling Sheridan and telling him what we had found.

"Ahah!" Sheridan boomed when I revealed our findings. "Chris, don't you remember as a kid those chemistry kits you'd buy and with the bottle of mercury you'd shine up your tarnished pennies?" It dawned on me that my neighbor buddy Tommy Carpenter and I had done that exact same thing back in the 60's. "Well, unfortunately, some nitwit decided to splash mercury on a very rare piece!!!"

Some of the most fun I had was analyzing several 1795 Bust Dollars which are famous for exhibiting the silver plugged center - now a highly sought-after Red Book variety. These were some of the most intriguing pieces analytically. Like mowing a lawn, we would scan the surface taking compositional readings every few microns in the host coin and across the plug. Enough data was generated that statistically it was determined the silver plug was of the same chemistry as the host coin, confirming the theory that the pieces were salvaged for being underweight. Early banks were in dire need of the most trusted coinage of the early nation and rather than melt the pieces and start over, they had some lackey drill a hole in each piece and augment the weight with a silver plug.

We have analyzed 1792 Half Dimes and 1792 Dimes, some genuine but more than you would believe were counterfeit. We have magnified mintmarks on suspicious coins up to 5000x and found seams and tooling marks diagnostic of counterfeits.

Over this past winter, the specialty steel business went tepid with the sharp decline in oil prices, and rumors of golden handshakes grew at the plant. For those of you not in the know, golden handshakes are designed to reduce a company's overhead by cutting the workforce as painlessly as possible. Usually senior management with many years of service are targeted and a sweet package is offered to entice them into retirement.

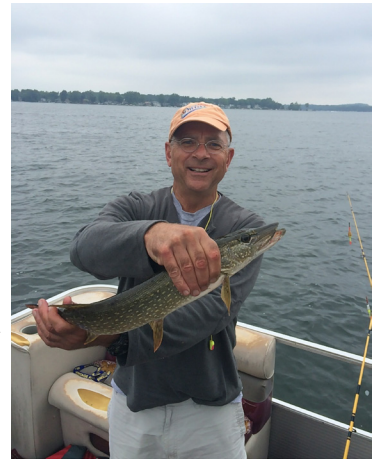
Keith confided to me early in the process that an employee with 43 years of service and 65 years of age would be a prime target, and he would be taking the package if offered. For him, about 1.5 years of paid salary would be included in the deal.

So I became a college kid in finals week, plotting how I could cram in as much analysis as I could. Lunches were great motivation, even a simple Wendy's burger. It turned into a finals week alright with precise specific gravities and chemistries. The night before the rumored layoffs, we were still at the plant at 7:00 p.m. squinting at the data as it unfolded.

My favorite subject? Contemporary counterfeits. Contemporary counterfeits are those pieces produced during the time period, generally the 1800's, and were designed for spending. The best pieces are those struck from hand-engraved dies, not unlike the extremely popular Hobo nickels which would mostly show up later in time. During the era, enterprising and illicit men would set up small basement shops where they would fashion dies of genuine circulating coinage from steel. Hand-engraving was tedious and cumbersome and in some cases these charlatans would simply take genuine coins and bang them into the die steel, creating "impact dies." After all their hard work, they would continue their endeavors by manufacturing blanks, typically of a base metal much cheaper than silver or gold, and then strike their coins to pay for a meal, or in the cases of the gold counterfeits, much much more.

During their day, they were looked upon with scorn by the merchant community and all others deceived by their bogus handiwork. It was not unusual for them to struggle, both artistically and numismatically. Unknown die pairings also exist - 1838 With Stars Obverse on a Seated Dime, 1842 Bust half Dollars. The same holds true artistically. Perhaps the favorite piece in my counterfeit collection is a 3-cent silver. Although this issue was heavily counterfeited, this particular piece must have been an early attempt. Every letter on the obverse is backwards!

But as time passes, the collecting community has opened their arms to the pieces, and the charlatans have been transformed into numismatic Van Goghs. But of particular curiosity is the lower denomination counterfeits, particularly the cent. Why would anyone make the effort of producing a die and striking a cent, when even back in the 1800's, its spending power was quite limited. Even though they are intuitively very rare, they do exist.



So back to Keith, over 200 golden handshakes were handed out, and Keith was indeed one of the chosen. But whewww, he was one of a few asked to stay on board for six months before retiring. Even though that gave me a little breathing room, I struck out for my safe deposit box and gathered up all the fascinating contemporary copper counterfeits I owned. I had heard of hand-engraved counterfeit Large cents made contemporaneously, and even Half cents, but I unfortunately never owned one. Surprisingly, I had three Indian cents that required investigation, as well as one Lincoln cent. One was definitely bogus - a fascinating 1891 from obvious hand-carved dies that I paid \$1 at a Jacksonville, Florida, coin shop. The dealer had it in a single-row box of common G/VG's labeled "You pick at \$1 each." It was 2001, I was on a golf vacation at Jeckyll Island and it rained all day long so I drove to Jacksonville for a coin escapade. The lowly \$1 purchase of this 1891 Indian cent was the highlight of the day by far. Over the years, I've come across a few more examples of this counterfeit 1891, including one this year which quickly sold on the internet for \$275.



Then there was a suspicious 1890 and an undated piece that I was uncertain of as well. Both pieces I purchased as genuine examples but my eye told me they "weren't quite right." We would run a specific gravity test as well as a chemistry, both nondestructive tests. During the entire time we ran the tests, I kept wondering aloud, "why would someone go through so much effort to make a penny?" I find them on the ground all the time. The only answer I could summon was if they made five, they had a nickel, if they made ten, then they had a dime and so on. But at what cost? Why would anyone go to the trouble of fabricating a cent from hand-made dies when the raw material probably cost them 1 cent by itself?



I assembled a total of four cents that I felt or knew were suspicious as contemporary counterfeits. Three were Indian cents and one Lincoln cent - all I felt were struck from homemade dies. In two cases, the dies were of such high quality that they may have been stolen from the Mint. The only reason these pieces were in my Counterfeit Box was that they simply just did not "look right," either the color or strike was "off." It reminds me of what my good friend John Dannreuther often says when asked why he thinks a certain piece is counterfeit... "It just doesn't look right," he'd say. You'll hear that line often from the veterans.

The data analyzed is assembled below in table format. In all four cases the determination was either counterfeit or "likely counterfeit." The two pieces struck from proper dies are likely counterfeit as well. Why? Genuine Indian cents always analyze with tin (Sn) present, usually about 2%. So to display absolutely no tin is an attribute of a counterfeit. But all the pieces are copper-based and the weights are in line with Mint standards, so how could anyone possibly afford to fabricate cents profitably?

Only two scenarios may account for this. By the late 1800's and early 1900's, the prices of both precious metals and base metals had fallen precipitously, a result of a strong U.S. dollar and the long drawn-out recession of 1873. I would estimate that the value of copper in a cent was somewhere in the neighborhood of a one-half of a cent. So as laborious as it indeed was, the enterprising charlatan could still make out, as long as he made a LOT of them! The additional advantage of fabricating bogus pennies was that they would "fly under the radar" of any suspicious merchants, unlike a higher denomination coin such as gold, or even quarters and half dollars. So they were easily transacted to an unsuspecting vendor.

Date	Cu	Zn	Sn	Ni	Total	Weight grams	Specific Gravity
18(?)	89.8%	10.2%	--		100.00%	2.92	8.75
1890	82.2%	17.8%	--		100.00%	2.97	8.57
1891	89.9%	10.1%	--		100.00%	3.02	8.65
1921	88.0%	11.6%	--	0.40%	100.00%	3.32	8.63



Surprisingly, contemporaneous manufacturing of cents was still being performed as late as 1921, as can be seen from the Lincoln cent shown. This piece came through Rich Uhrich and John Kravich and is just a cool addition to my cent collection. What is additionally curious is that, based on the similarities of the chemistry and specific gravity, it appears that the 1891 Indian cent and the 1921 Lincoln were made from the same stock, indicating perhaps the same person's handiwork! Another possibility is that the suspects had access to the copper sheet from their jobs or the raw material was even stolen. In analyzing other series of counterfeits, the data revealed that in some cases, it appeared the counterfeits were actually struck on genuine US Mint blanks!

Collecting of counterfeits has evolved into a new type of artwork and is gaining popularity. All the suspects are long gone and their status has transformed from criminal to iconic. But finding Indian cent counterfeits is a lifetime process and much patience is needed. Perhaps when Keith and I complete our work and he heads out the door one last time, I will publish all of our findings.

The Fly-In Club Welcomes Our Newest Members

As an ongoing feature, we'd like to welcome our new members:

Member	State	Sponsor
Robert G	Illinois	Rick Snow
George V	California	Karin Cannataro
Kerry V	California	none
Gary B	Arizona	Rick Snow
Gary K	Pennsylvania	none
Keith E	Illinois	Rick Snow

Thank you for joining us. If you haven't already done so, please check out our web site and online talk forum at

www.fly-inclub.org

If you have any questions or comments about the club, please contact me, Vern Sebbby at PO Box 559, Sandwich, Illinois, 60548, or email, melva6906@indianvalley.com.

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1864 With L Proof Indian Cent Stolen at Baltimore Show.

On July 18, 2015 it was discovered that a very rare Indian cent was stolen from the display case of Eagle Eye Rare Coins . The coin stolen was a 1864 With L Proof Indian Cent. The coin is graded PR65RB by PCGS and has a CAC and EEPS acceptance sticker.

The incident happened at the Summer Baltimore Show. The police case number is #01-150708173. Please contact Rick Snow if you have any information regarding the whereabouts of this coin. A \$5,000 reward is offered for anyone who aids in the recovery of the coin.



To the Editor:

Regarding the 1896 S21 discovery.

Just wanted to let you know that I have an example of this variety and have had it in my collection since 8/8/93. I had sent it in for attribution back then (Rick or Chris?) but it had come back non-attributed because it was just a die chip and they were not being attributed at that time. My piece is a raw, problem-free VF-35. Just wanted to let you know that Doug Hill's discovery piece is not unique.

W.O. Walker

Now accepting donations for the 2016 Fly-In Raffle

Last year's raffle raised enough money to allow us to not ask for dues for another year. The prizes were offered by a few Fly-In club members at cost. About 1/2 of the money raised went to buying these prizes. In order to maximize the return on the raffle for the club, we are asking for donations of suitable coins for the next raffle. Please contact club President, Chris Pilliod if you have items you would like to donate.

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From the Archives.
Longacre's Ledger Vol. 1, #4, October 1991

Editor's note: This is an article I wrote in 1991. In rereading it, the whole trip is still fresh in my memory. I hope you enjoy this blast from the past.

What I did on my Summer Vacation
by Rick Snow

I was already set in my plans for the perfect vacation. I was going to drive down to Mazatlan, Mexico to watch the solar eclipse. Unfortunately, I still hadn't planned what I would do for the other 13 days of my 2 weeks away from my job at Allstate Coin Co.

When I got a call from Fly In member David, I could feel events starting to change my plans. After I mentioned to him that I was writing a book on Flying Eagle and Indian Cents, he mentioned that he was a distant relative to James B. Longacre, and that his Mother, Harriette, had kept up records of the family history. The next few weeks were spent making calls to Harriette, her uncle Walter, cousin Buzz, and sister Mary.

Harriette lives in the general vicinity of Washington D.C. You know - the place where the 1849 Double Eagle is stored safely away from public view !The chance to have a good excuse to inspect The Smithsonian's National Numismatic Collection, and talk with J.B.L. 's descendants was an opportunity that I couldn't pass up. After a look at the calendar, I noticed that I could even plan my trip to coincide with the Washington Metro Coin Show! The eclipse would have to wait!

July 4, 1991 - I flew from hot and dry Tucson, Arizona to hot and muggy New Jersey. (My old home state). I had a few days to spend with my family and friends. My family lives in Whippany, known throughout the numismatic world as being the town next to the town where NGC is located. The small town put on a fireworks display that rivaled Tucson's! I visited some coin dealer friends. I had also had the chance to climb the Statue of Liberty with my sister and nephew.

Traveling to Maryland to visit Longacre's Ledger Editor, Larry Steve for the first time was almost a nightmare! A heavy storm had run through the area. Heavy rain, bumper to bumper traffic, and still on the New Jersey Turnpike! The only saving grace was the decent music on the radio (I had a tape deck) . I finally made it to the Maryland backwoods where Larry's directions took me (after getting lost a couple times). This part of Maryland was so remote that you can travel in circles for hours and not even know it! That's exactly what I did . I called Larry . He said to wait where I was, he'd find me.

I had been talking to Larry on the phone on a weekly basis and felt that I knew him fairly well. Having never seen him or a picture of him, I didn't know what to expect. I stopped in a restaurant that had lost all power due to the storm. There I was, sitting in a restaurant that was totally dark except for the emergency candlelight , listening to every voice trying to pick out Larry's. When he arrived, I said that he didn't look at all as I had imagined . Larry noted that I didn't look at all like my photograph (from March '91 COINage). I thanked him very much for the compliment. We spent the next few hours talking about Indian Cents and the Fly- In Club.

The next day, Monday , I went to the Smithsonian's American History Museum to view the National Numismatic Collection. Butch Vosloh brought out coins associated with my research. Among the Fly-In related material, I was shown the original wax model for the Indian Cent and the early pattern pieces. After I finished, I visited with Mrs. Clain- Stefanelli . We discussed the pros and cons (mostly the cons)-of slabbing. I have two views on the subject. On one side, the researcher in me finds it difficult to deal with slabs. You can't photograph coins on them very well, and you can't weigh them, and most important you can't touch them. However , the coin dealer in me will always recommend the purchase of (non overgraded) slabs against raw coins when there is more than \$200 at stake.

Later, I stopped by The National Archives to prepare them for my visit the next day. I got my research card and prepared my list of records I wanted to see. The Mint records were in Record Group 104, the list was intriguing: payroll records, assay records, letters, melt records , mintage records, etc. I wanted to see it all. I only had planned the one day there, so I carefully chose the related records to Flying Eagle and Indian Cents.

The next day at The National Archives, I arrived as they opened only to find that my car is not ready.

I wandered over to the front of the building and visited The Constitution and The Declaration of Independence, both horribly faded. The gift store sells ones you can read. After lunch, I finally got my car of treasures!

Wow, did I ask for this much? I pulled my heavily laden cart to a vacant desk and started plowing though. Research is not a clean job. Soon , my hands were covered in brown leather dust from the covers of these old record books. Crumbling paper was starting to gather around me - how embarrassing! Really now, I was very careful, and kept any disturbance of the records to a minimum.

I checked on The Mint payroll for 1857 - J.B.L. made \$500 per quarter. No trace of the 'Midnight Minter' Theodore Eckfeldt, however there is a Frederick Eckfeldt

in a very low paying position at the time! Hmnn. I also ran across the record for cent planchet purchases during the 1880-90 period. Joseph Wharton was getting into the bronze planchet business. True to his reputation, after he eliminated the competition, he raised the price! I also came across a letter dated 1856 from Mint Director J.R. Snowden to Treasury Secretary Guthrie explaining the copper-nickel alloy and relating how SO Cu-Ni Half Cent patterns were struck to show the effectiveness of the alloy. Luckily this important letter was previously transcribed and published in Don Taxay's U.S. Mint and Coinage, because it was now barely readable. The acid in the ink had eaten through the paper that it was written on. I left a note card to future researchers as to its importance.

That evening I had a wonderful dinner with Ms. Longacre. We discussed her rich family history and made plans for the next day to meet with Dr. Robert Stewart, Curator of the National Portrait Gallery. The early career of J.B.L. involved portrait engraving. His works became a base for the National Portrait Gallery. Since they have a keen interest in the history of J.B.L., the family deposited the remaining artifacts related to his life with them.

The next day I met with Ms. Longacre, Dr. Stewart, and his assistants. They eagerly provided me with stacks and stacks of information on J.B.L. I viewed his sketchbook that contained line drawings of various Longacre coin designs. LIBERTY with an Indian head, Flying Eagles carrying a shield, IN GOD WE TRUST on scrolls, etc., were some of the beauties I saw. They showed me Longacre's self portrait, as well as his engraving kit. I was given transcripts of Longacre's diary, which contained some very interesting entries indeed! I soon will be submitting an article to Longacre's Ledger about the diary. The help I received from the staff of The National Portrait Gallery was first rate, and I would like to thank them once again.

The next few days I spent visiting various Washington D.C. monuments, museums, cemeteries, and other points of national interest. The weekend brought the Metro Washington Coin Show. It was fairly slow, but I managed to find a few nice items. One treasure was a scarce 1886 type 2 Indian in MS-64 RB! I met another voice on the phone, Henry Hettger. We sat and discussed Indian cent varieties. The show grew a bit tiresome after two days. Henry had already personally inspected EVERY Indian cent for scarce and rare varieties so I altered my plans and drove back to New Jersey to be with my family a few more days.

On Monday, I traveled down to Philadelphia to visit the Library Company of Philadelphia, which also has some Longacre material. Unfortunately, a storm the night before had forced a leak in their roof, so they had to close for emergency repairs. Since I had no plan to stay more

than the day, I spent the day touring Philly. I traced down Longacre's address during his early days at the mint. I then walked to Chestnut & 13th street. As I stood on the corner of where once stood the second Mint building, I imagined what it must have been like to be here on May 25th, 1857 the day the new small cent was first issued. I then toured the current Mint building. Their exhibits were focused more on selling medals than promoting Numismatics! Their display on the small cent was pitiful. A placard said that Longacre joined the mint in 1884, neat feat since he died in 1869! They also displayed a pile of common Indian cents, all brilliantly cleaned to an unnatural bright pasty tan color! I later complained about this situation to the Director himself.

Last on my research agenda was a trip to the American Numismatic Society in New York City. The A.N.S. is located in an area north of Harlem known as Washington Heights, or Spanish Harlem. This heavily populated area has a sort of carnival atmosphere within a few blocks are low rent tenements, The A.N.S., drug dealers, and a Jewish University.

At the A.N.S., Dr. John Kleeburg was very helpful in showing their coins to me. To be honest, I would have much rather viewed the Large cents than the Indians, but I only had that one day and I needed to make the most of it. The fellow beside me was cataloging Multiple Talers from Brunswick into the new computer system. I was envious. I was impressed with the new security system that they have put in. I hope that their treasures will be safe for all future researchers.

The rest of my vacation was spent with my family down at the resort of Wildwood, on the Jersey shore. I had a great time mastering the boogie board and building sand castles with my 7 year old nephew, Stephen. I came away from Atlantic City the winner of a whopping \$5.00! I shared a great lobster dinner with my family. My vacation ended much too soon, as usual, but I was eager to get back to Tucson to integrate all my new found information into the book.

By the way, I didn't miss out on the eclipse by not going to Mazatlan, as the day was cloudy there. During the eclipse I was at NASA's Goddard Space Flight Center on an unusually cloudless day in Maryland. They had telescopes set up, and had the view from Pasadena, California on the video screens. I still caught the celestial show!

An Indian Cent Collector's Dream Come True
By Vernon Sebby, Fly-In #474

It doesn't happen very often (maybe once a decade), but this April at the Central States Show in northern Illinois, a raw set of mostly uncirculated Indians that had probably not seen the light of day for thirty or more years appeared, and was available for collectors to buy on a coin-by-coin basis. The coins were browns and red browns, and were not high enough grade to make a dealer's first thought to send them to a grading service.

Rick Snow had just purchased the set in an old Library of Coins album, and my friend and fellow Fly-In Club member, Keith Meyer, was the first eagle eye to spot it behind Rick's table. When Keith asked to see it, Rick was more than happy to let him. Lots of dealers won't let collectors get a chance at coins like this, until they have taken them back to their office and plotted a strategy to wring every last grade point and subsequent dollar out of them. Rick isn't like that, probably why he has been a successful, collector orientated dealer for as long as he has.

Once Keith had a chance to examine the set, he gave me a call to come look, as we both share the same tastes in Indians. He had his eye on the 1877, as it had an original red brown patina that was kind of hazy from being

untouched in that album for decades, a very good strike (an essential for Keith), and very few marks. Keith also liked the 1861, 1869 and 1873's. Interestingly, the more expensive early dates were predominantly uncirculated, whereas many of the later dates were XF's and AU's.

After I was able to examine the set, we compared notes. In addition to the ones Keith liked, I liked the 1858 Large Letters, which had just the right look for a copper nickel to me. Around this time, our friend and Indian cent guru, Glen Marhefka came by and examined the set. We were happy to get his thoughts, as few collectors are as thorough in their observations as Glen.

By the time all was said and done, Keith ended up owning the 1877, and I added both the 1858 and 1861's to my collection. I've included pictures of my two, and hope to get a chance to take pictures of the 1877 in the future.

I hope this shows the importance of attending coin shows. Besides the thrill of the hunt, you sometimes luck out on getting first shot at great coins.

One further item of interest in this collection was that the 1865, Fancy 5, happened to be the S14 variety. It was a very good-looking coin, undoubtedly in the condition census. A fellow Fly-In club member, Bob Malo bought it, and it was my pleasure to make his acquaintance. Congratulations on your acquisition, Bob.



1858 Large Letters Flying Eagle cent



1861 Indian cent



1865 Fancy 5 Snow-14

*Takin' it Easy at the ANA Summer Seminar
by Charmy Harker*

*Well, I'm a standing on a corner
in Winslow, Arizona
and such a fine sight to see
It's a girl, my Lord, in a flatbed
Ford slowin' down to take a look at me*



We also went to Four Corners (Arizona, Utah, Nevada, and Colorado), and I just had to do the touristy thing and do the usual pose so I was in all four states at one time! The last time I was there was about 10 years ago with the boys (back when they didn't charge you to get in).



When I was planning this year's trip to the ANA Summer Seminar Coin Camp, instead of catching the usual flight through Denver to Colorado Springs, I decided I'd like to see some of the beautiful country along the way and thought about driving there. However, it's not as fun (nor safe) to drive that far by yourself and I knew that Rick Snow usually drove from Tucson to Colorado Springs. So I asked him if he would mind if I rode/drove with them. I'm about a 7-hour drive to Tucson so I found it easier and not that expensive to fly to Phoenix where Rick picked me up, so that's where our road trip began.

We left Phoenix Thursday morning with a goal of reaching Durango, Colorado, by that evening. Here are photos of some of the sites we saw along the way...

We went through Winslow, Arizona, and we happened to find a street corner, and, you all know how the Eagles song "Take it Easy" goes

Then we stopped over in Durango and walked around the gorgeous town and checked out the various shops, including an art gallery that had this iconic photo for sale and some typical western gear.



The next day, we continued our trek to Colorado Springs. We stopped briefly in historic Silverton and then went on our way through the stunning San Juan Mountains.



Next, we went through another historic mining town, Ouray (where we would stay on our way back home).



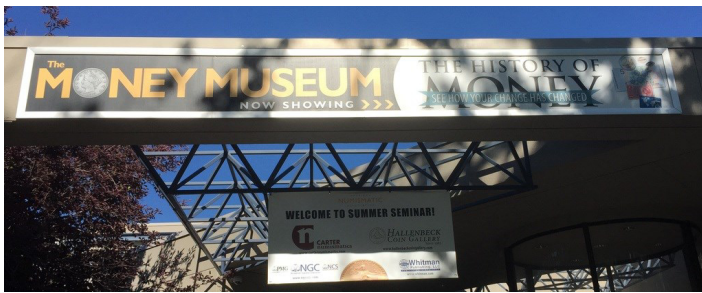
Then it was back on the road, next stop Colorado Springs!



When we arrived at Colorado Springs, we turned on the tunes, and relaxed beneath the view of Pike's Peak while watching the sun go down.



Seminar regular, Dan "Tiny" Cross came by and showed us his latest hobo nickel carvings.



After breakfast, we headed over to the ANA office where I took the opportunity to view the very cool Treasures of the Deep exhibit as well as some of the other displays.



Then we headed over to the coin show. Here is Tom Reynold's attributing a Large Cent.



Saturday evening was the introductory assembly at Worner Hall where all the instructors are introduced and everyone is given information about the events of the week, drinking lots of water, etc.



Classes began on Sunday morning. Here are some of the people who joined us for breakfast: Brian Fanton, Mike Ellis, Rod Gillis, Walt Ostromecki, and Rick Sear



I signed up for Rick's class again this year because talking about and looking at Indian cents is my most favorite thing to do! Rick had also asked me to be his assistant throughout the class to help keep all the coins we would be viewing more organized.



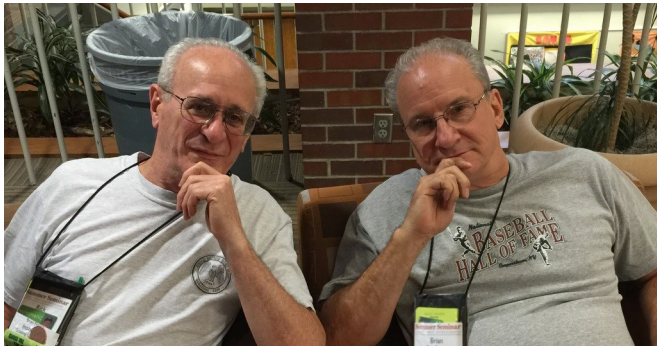
After classes on Sunday, Bob Campbell held a "bull session" on conserving coins, in particular, copper coins, which was very fascinating.



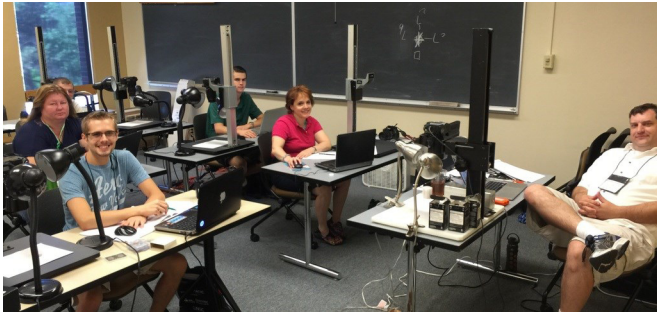
Monday morning it was back at class. We did a lot of grading coins and then discussing whether and why the coin warranted the grade given. This is a very rare beautiful 1864-L proof Indian cent, which by the way is the one recently stolen at the Baltimore show.



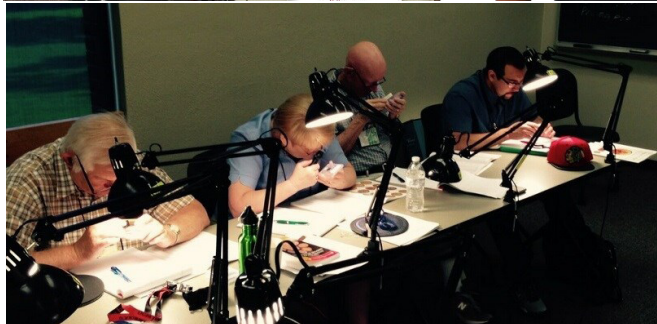
Rick had asked me to bring some of my toned coins, both proofs and some of the more colorful coins from my personal collection, to discuss in class. This is a blue/yellow/green 1894/94 PCGS MS64 BN Indian cent from my personal collection – one of my very favorite coins!



Each year at Summer Seminar, Brian Fanton and Rick are always confused for the other – they like to say they are brothers from another mother!



Todd Pollock's photography class (above) and my class (below)



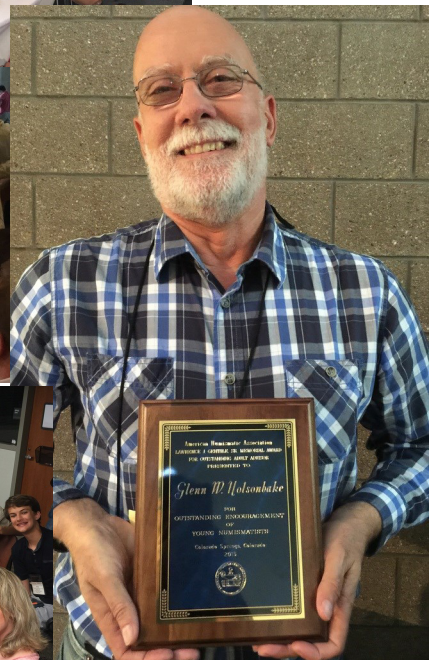
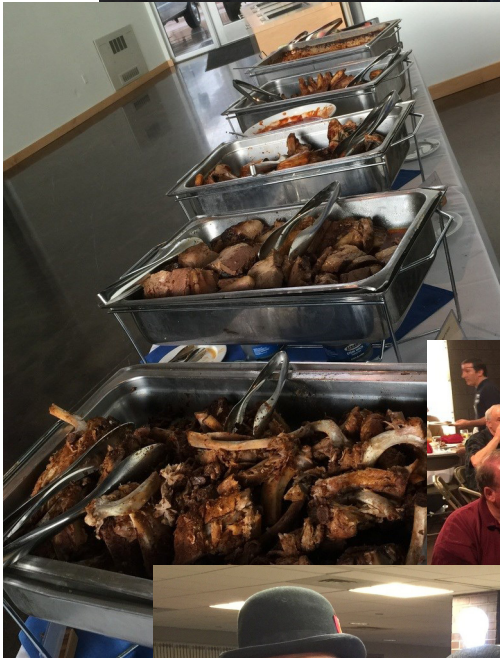
Tuesday night was the YN auction – the big event of the week!



Some of the YN's eager and ready to assist!



One of the highlights is to auction off a pair of huge overalls with a lightbulb hat. It took two YNs to model Tiny's overalls which are a usual auction item each session! The winner of the overalls auction gets to name a person of their choosing to wear them to the ANA reception and banquet Wednesday night. Then that person can match the bid NOT to wear them and name someone else to wear them and so on. So a friend of mine, Larry, won them at \$400 and named my good buddy Rick to wear them. Well my now ex-buddy Rick promptly paid the \$400 NOT to wear them AND named ME to wear them!! I really didn't want to spend \$400 so I got stuck wearing them to the banquet! They also had an extra lightbulb hat that I bid on and won to keep, just so I could make Rick wear it to the banquet as payback!



Certificate of Completion, our class photo and Rick's Certificate of Appreciation.



Thursday morning it was time to head back home. We took a slightly different route on our return. We visited the Black Canyon of the Gunnison National Park and watched the informational video before viewing the canyon. It looked like a mini-grand canyon, though there was nothing mini about it!



This time we went through Monument Valley in Utah. This is the general spot where they filmed Forrest Gump running down the highway with Monument Valley in the background! It was a wonderful Summer Seminar and we got to see some beautiful parts of the country along the way!



Take it easy!

The “Wow Appeal” and “Coolness Factor”
By Charmy Harker

What is “Wow Appeal” and “Coolness Factor” and what does it have to do with Indian cents? Well, when I began collecting Indian cents, I wanted the coins in my personal collection to be special and distinctive because I felt that would give each one of them character and make them different from any other coin. Collecting average coins or coins with minor errors and varieties did not interest me – I wanted the pieces that I selected for my collection to stand out. I settled on three criteria that I use and each coin I choose should have at least one of these criteria.

The first and most important is that the coin should have beautiful eye appeal and preferably colorful toning – I’d like the coin to make me say “Wow” when I look at it – the “Wow Appeal.”

The second and third criteria are that the coin should have a bold variety that is easily evident, or a neat error that makes me think, “This is a really cool coin” – the “Coolness Factor.”

Sometimes I got really lucky and found a coin that had two of my criteria, like an error or variety with pretty toning, or even an error that also had a variety. I’m sure everyone has their own definition of a “cool” or “wow” coin, but here are some of the Indian cent errors and varieties from my personal collection that I feel have the “WOW appeal” and/or the “Coolness Factor”:

MINT ERRORS

Off Center Errors



This 1864 bronze off-center is the most recent Indian cent error I acquired – and it’s definitely got that “Wow Appeal,” don’t you think?




I really like wide off-center Indian cents and this 1880 is sharp and lustrous as well.




This unique Off Center 1894/1894 falls into both the Variety and Error categories. This one has “Wow Appeal” and “Coolness Factor”!








Even though this Off Center Indian cent has no date, it has “Wow Appeal” due to it being 30% Off Center and its gorgeous toning.



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Again, even though this Indian cent doesn't have a date, being 50% Off Center gives it a big "Wow Factor."



This 1899 Indian cent is a rare Double Struck and Off Center Error and oozes "Coolness" and "Wow"!

Indents

Indent Indian cent errors are just plain Cool, even undated examples like these.



Curved, Straight, and Ragged Clipped Planchet



I just really like Clipped Planchet Indian cent errors, and most of these also have colorful toning which gives them "Wow Appeal."



Split Planchet “Clamshell”



This 1906 ragged clip error has definite “Coolness Factor” with its gorgeous “Tiger Toning.”

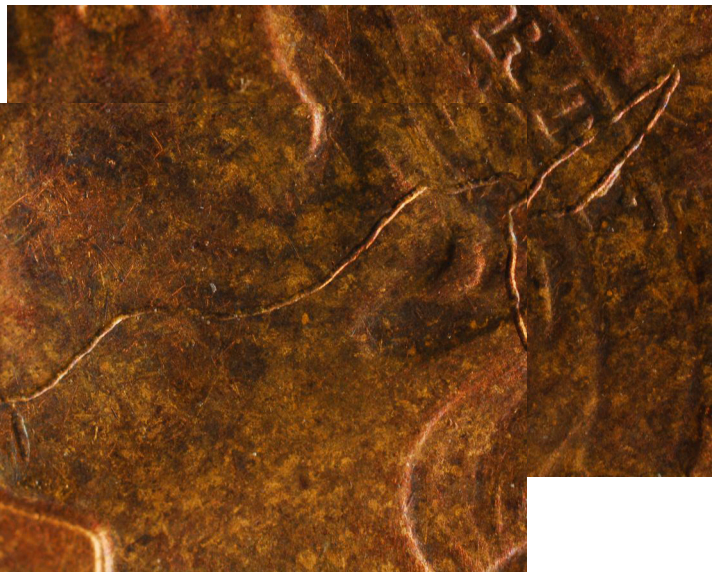


I bought this coin raw as a regular 1886 Indian cent and didn't notice the clamshell planchet until I removed it from the 2x2 cardboard flip. It has BIG “Wow Appeal” and is one of my favorite errors!

Strike-Thru



I also found this coin raw and immediately saw the very cool strike thru from the chin through the LIBERTY and down to the date, probably from a cleaning cloth thread.





This 1863 has a neat reverse strike-thru, probably a hair or tiny piece of wire.



It is rare to find a beautiful uncirculated 1909-S Indian cent with a cool error like this strike-thru – this coin definitely has “Coolness Factor.”

Die Breaks and Cuds



Big retained cuds like this 1863 fall easily into the “Coolness Factor” for my collection.



This 1905 has both a bold retained cud and very pretty toning.

DIE VARIETIES

Repunched and Misplaced Date



The repunched “1” is easily visible on this 1859 S-1.



This pretty toned 1865 S-1 Plain 5 over Fancy 5 with a bold repunched date is also a plate coin.



This gorgeous 1867/67 S-1 has both the “Wow Appeal” and the “Coolness Factor”!



I couldn't resist buying this 1869/69 S-3 that has both very pretty toning and a bold repunched date.



This is a pretty toned 1872 S-5 with a clear repunched “72” (the NGC label is mistaken).



The repunched “1” on the 1875 is easily visible and is especially appealing to me with the subdued “tiger toning” on the obverse.



This is a stunning lustrous and gorgeous 1883 S-1 with the misplaced “1” in the pearls.



This gorgeous yellow and blue 1894/1894 S-1 has the most unique and colorful toning of any Indian cent in my collection.



I was lucky to find this sharp, lustrous and very pretty 1897 S-1 “1” in the Neck variety.



This Off Center 1894/1894 falls into both the Variety and Error categories and, as far as I know, is one of a kind!

Repunched Mint Mark



I love the “tiger toning” on this 1908-S S-1 repunched mint mark!

Die Polishing Lines



This 1862 S-10 is a beautiful example of this variety with the die file marks on the ear.



This beautifully toned 1864 Bronze S-11 Indian cent with the circular lathe lines on the face is one of my favorite varieties in my collection.

Die Damage



This 1862 has a unique reverse die gouge and is designated S-9.

Shallow "N" Reverse



This 1871 S-5 not only has beautiful toning, but has the scarce Shallow "N" Reverse.

Double Dies



If any of you are familiar with the story of how I got started collecting coins, you'd know that the 1873 S-2 was the beginning of my appreciation for Indian cent varieties!

Off Center Die Clash



This beautifully toned 1880 S-1 Off Center Die Clash is another one of my favorite Indian Cent varieties.

Of course there are many more Indian cent varieties and errors with even more Wow Appeal and the Coolness Factor out there, and I am always on the lookout to add further interesting and fun varieties and errors to my collection.

1863



S21b 1863, Die scratches by ear.

S21b 1863, Die scratches by ear.

Obv. 26: (B) Heavy vertical die file marks by the ear. A longer file mark extends to the neck. Date very high, close to the bust point.

Rev. X: Shield and olive point away from the denticles. Heavy die cracks from the rim at 10:00 to the shield. Heavy die break from the rim to the shield on both sides of the shield. Heavy die crack from the rim at 2:00 and 4:00 connecting along the wreath to the shield.

Attributed to: Mike Adrianse

Similar die files marks to S21a. Dies rotated 5 deg. counterclockwise. {62}



S21c 1863, Die scratches by ear.

Obv. 27: (B) Heavy vertical die file marks to the left of the ear and below the ear.

Rev. Y: Shield and olive point away from the denticles. Die crack from the right side of the shield to the rim at 12:300.

Attributed to: Ed Nathanson

Similar die files marks to S21b, although a bit heavier. There may be many similar dies. {50}

S21c 1863, Die scratches by ear.

1865 Fancy 5

S19 1865 Fancy 5, Die gouge.

Obv. 20: (C) Rim break from 7:00 to 8:00.

Rev. AJ: Olive leaf and shield points away from the denticles. Heavy die gouge connects the right wreath and the shield. Also lesser gouges inside the shield and inside the left wreath.

Attributed to: David Poliquin

The gouges were likely caused by debris getting caught between the blank die and the hub during the die making process. Similar production mishap as seen in 1868 S13. {40}



S19 1865 Fancy 5, Die gouge.



S19 1865 Fancy 5, Die gouge.

1879

S5 1879, 8/8 (e).

Obv. 9: (B) Moderate repunching in the lower loop of the 8. Die crack connects the base of the date and extends to the rim at 7:00.

Rev. I: Shield points connected to the denticles. Olive leaf just away.

Attributed to: Ed Nathanson

This should be easy to spot. Likely will be scarce since it took so long for it to be discovered. {40}



S5 1879, 8/8 (e).

1887

S12 1887, 88/88 (nw).

Obv. 18: (C) Minor repunching inside the lower loops of both 8's.

Rev. P: Shield points connected to the denticles. Olive leaf well away from the denticles. Die crack from the rim at 3:00 up and down the outside of the right wreath.

Attributed to: W.M. Adrianse

Date position is directly under the bust point.
{63BN}



S12 1887 88/88 (nw).

1896

S22 1896, 6/6 (e).

Obv. 26: (C) Moderate repunching inside the lower loop of the 6.

Rev. X: Right shield point connected to the denticles. Left shield point away. Olive leaf well away from the denticles.

Attributed to: Ed Nathanson

A fairly obvious repunching. Might turn out to be rare. {50}



S22 1896, 6/6 (e).

1898

S39 1898, 9/9 (s).

Obv. 42: (LE) Slight repunching inside the lower loop of the 9.

Rev. AR: Shield points and olive leaf connected to the denticles.

Attributed to: Ed Nathanson

Repunching only in the lower loop of the 9. {58}



S39 1898, 9/9 (s).

1903



S29 1903, 0 in denticles.

S29 1903, 0 in denticles.

Obv. 31: (LH) The top of an 0-digit is half way up the denticles below and left of the 0 in the date.

Rev. AE: Olive leaf is away from the denticles. Shield points are connected to the denticles.

Attributed to: Ed Nathanson

This is another fairly minor misplaced digit. {58}

1905

S32 1905, 05/05 (n).

Obv. 32: (LE) Very light repunching above the 0 and 5.

Rev. AG: Olive leaf and shield points well away from the denticles.

Attributed to: Ed Nathanson

Very similar to S7 and S25. Check date position.
The 1 is much closer to the bust point. {40}



S32 1905, 05/05 (n).

1906

S62 1906, 00 in denticles.

Obv. 64: (RH) The tops of two O digits are visible in the denticles under the left side of the 0 in the date.

Rev. BM: Shield points and olive leaf well away from the denticles.
Die crack from the denticles at 6:00 into the left wreath.

Attributed to: David Poliquin

Many misplaced digits are known for this year.
{63BN}



S62 1906, 00 in denticles.

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